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AUTHOR Drake, H. L.
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ABSTRACT

A general semantics perspective of science fiction writer A. E. van Vogt is presented in this paper. The first major section of the paper contains a biographical sketch of van Vogt and traces the influence of A. Korzybski's work on general semantics, "Science and Sanity," on his writing, while the second major section provides an extended discussion of general semantics criteria. The third major section of the paper offers synopses of five van Vogt stories and examines the general semantics criteria found in them. (FL)

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A. E. VAN VOGT : IN SEARCH OF MEANING

By

H. L. Drake

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I. INTRODUCTION

The purpose of this paper is to present a General Semantics perspective of author A. E. van Vogt. This study will include the following: (1) presenting a brief biographical sketch of A. E. van Vogt, especially in connection with General Semantics; (2) establishing General Semantics criteria; and, (3) providing synopses of select van Vogt stories and suggesting General Semantics criteria to be found in them.

John W. Campbell, Jr. once wrote that van Vogt was among the "great shapers of the literature" of science fiction.[1] Apparently many readers agreed with Campbell. Through mathematical calculations, William Sims Bainbridge has found van Vogt to be in fifth place among fifty-three authors published ten times or more in 464 issues of Astounding--later retitled Analog magazine.[2]

Although he may be labeled generically as a science fiction author, specifically, van Vogt refers to himself as a science fantasy writer.

> ...I try to have a far-out quality in every story, consciously try to do that. That's not exactly science fiction....I'm in the science fantasy field and I have a feeling that that's going to last longer than science fiction. Because it requires more of a contribution from the reader and the current, quaint reality I try to avoid.[3]

Roger C. Schlobin's definition of fantasy literature can be aptly applied to van Vogt's work:

> ...Into the fantasy category would go those items that exist purely in the mind and that have no concrete existence unto themselves: beliefs, values, political systems, emotions, social customs and mores, religions, self-concepts, relationships.[4]

(In this paper SF will be used as an abbreviation for science fantasy, science fiction or speculative fiction.)

The types of communicating with which van Vogt's story characters seem to be predominantly involved are on an intrapersonal (self) basis. The cerebrations of sentient beings, innerspace,[5] is van Vogt's forte, and he agrees.[6] General Semantics includes intrapersonal as well as interpersonal (with others) communicating, with an emphasis on the former before being able to do well in the latter. Meanings are an integral part of intrapersonal and interpersonal communicating. As Phyllis Scott indicates in her discussion on the use of General Semantics for literary criticism,[7] the writer cannot be easily separated from his or her stories. Meanings to be found in van Vogt's stories rely on the experiences and reactions of the author as translated into metaphor (language) mouthed by his characters or narrators. (Note what van Vogt has to say about The Mind Cage later in this paper.) Meanings can also be constructed--or finished--by the reader, as van Vogt indicated is his plan. Van Vogt is compelled to search for meanings--and aid his readers in doing so--and this is reflected in much, if not all, of his writing. The reader looking for simple entertainment can sometimes find reading van Vogt to be hard work.

One may think of van Vogt in terms of Gilbert Murray's thoughts on inspiration and revelation which can be found in some literature; van Vogt's stories:

> ...are concerned with the part [of our lives] that is uncharted; the part that is beyond the mist, whither no one has travelled, or at least whence no one has brought back a clear account.[8]

II. A. E. van Vogt: (1912 -)

Van Vogt was born and raised in Canada. He became a writer after killing a snake.[9] The Confessions were van Vogt's forte at the beginning of his writing career. He did some trade newspaper work and radio writing for the Canadian Broadcasting Corporation and then entered the SF genre shortly before moving to Hollywood in 1944.

The first SF story written by van Vogt was, "Vault Of The Beast," (published in 1940 in Astounding). However, van Vogt's second SF story, "Black Destroyer," was published first in 1939 in Astounding. Both were written before van Vogt began his study of General Semantics.

The head of the talks department at the Canadian Broadcasting Corporation in Toronto introduced van Vogt to Korzybski's Science and Sanity as van Vogt was working on a story about Venus without a government.

> ...It would take somekind of a mental training. I abandoned that original thought and applied the General Semantics concepts. That's how that came to be. But I didn't actually write the story until I got here to Hollywood in November ,1944.[10]

That story turned out to be, The World Of Null-A, first serialized in Astounding (1945)and then published in hardback by Simon And Schuster in 1948.

> .../ Korzybski / allowed himself to be photographed reading The World Of Null-A. I never did see that photograph, but I'm told that that's what happened. And, also, / I was told / that he marked passages in the book. After his death I wrote the Institute... They verified that it was true that they were marked and that they were on file....[11]

Apparently, Korzybski also read van Vogt's second General Semantics

novel, The Players Of Null-A, (serialized in Astounding in 1948 and published as The Pawns Of Null-A by Ace Books in 1956). World and Players were featured in another paper and therefore will not be considered in this study.[12]

According to van Vogt, Korzybski's General Semantics produced a profound effect:

> .../ When I read him / he's saying something every minute!...Whenever I read anything / by Korzybski / I think, 'By God, he knows what he's talking about. He's thinking the thoughts that I've had! It's taken me all of these years to work on some of these understandings, and he's saying it right here!'...I think that Korzybski was a better man than I am in terms of thinking about what he's talking about. But, you have to make it your own by grasping it and it's not anybody else's that way, you see....[13]

For years Frederik Pohl has been encouraging van Vogt to write another General Semantics novel:

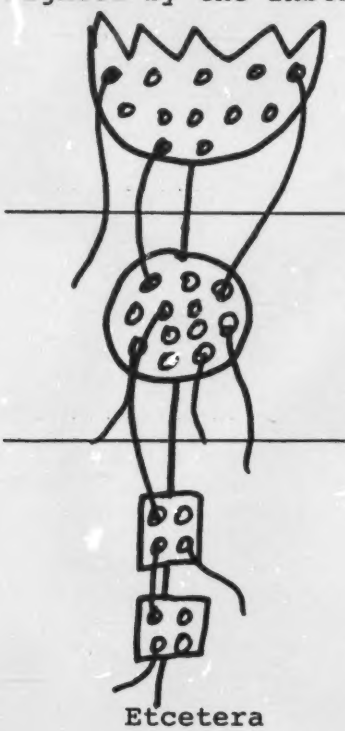
> ...called, The Return Of Null-A. But it really is meaningful. It would be set up so that when you look at the first two novels, you'll see that the clues are there which say, 'Oh! That's how all of this is!'[14]

III. GENERAL SEMANTICS CRITERIA

General Semantics has to do not only with the origins and meanings of words but also what words can do to the human nervous system. The father of General Semantics was Alfred Korzybski.[15]

Korzybski maintained that the natural order of human knowing-thinking-using language was to move from experience to the object and then to the verbal level. Humans cannot abstract everything which is available on the experience and object levels. Items are always left out. To further compound the human being's intra-personal and interpersonal communicating there can be innumerable

verbal levels; i. e., words about words about words. Korzybski graphically illustrated his levels of the natural order of abstracting by what he called the Structural Differential(copyrighted by the Institute of General Semantics).



The person who follows the Structural Differential as closely as possible will "more properly" map(represent) and evaluate persons, places and things; such a person is called "extensional." The extensional person should subsequently be able to communicate more successfully with self and others; this person's map of the territory is based on outside of the mind facts rather than *on* predominantly internalized myths.

"Devices," such as non-allness, multivaluedness, multiordinality, indexing, dating and the etcetera attitude are used by General Semanticists in constructing more proper maps and

maintaining their extensional sanity.

(1) Non-Allness--We do not know all that there is to know about a person, place or thing. Thoughts and statements are often over-generalized.

(2) Multivaluedness--There are innumerable value systems among peoples and this must be taken into consideration, especially in the more important communicating situations.

(3) Multiordinality--Words and thoughts can have more than one meaning. It is sometimes important that this be taken into consideration when communicating. What the encoder sometimes says is not what he means. Or, the encoder may have one thing in mind and the decoder may attach another meaning to the message.

(4) Indexing--This formulation takes into consideration differences.

(5) Dating--We, and our environments, are in constant change.

(6) The Etcetera Attitude--There is always more to be said and/or learned (abstracted) about a person, place or thing.

The above formulations do not constitute the sum of General Semantics but exemplify that communicating approach sufficiently for the purposes of this paper.[16]

IV. SYNOPSES AND EVALUATIONS

The Weapon Shops Of Isher; New York: Pocket Books, 1978. From early works such as: "The Seesaw," 1941; "The Weapon Shop," 1942; and, "The Weapon Shops Of Isher," novella version, 1949.

This is one of van Vogt's complex scenarios involving several different characters and contains a unique twist relative to the Big Bang Theory. Politically oriented, the story gives a

van Vogt philosophy including a model for government and citizens in a more palatable coexistence; this is too intellectual to be accepted in this century as something feasible to try in reality. One of the intertwining themes is the "violent/angry man" syndrome, a recurrent idea in van Vogt's stories even though he produced a full-length novel on the subject (The Violent Man, Farrar, Straus and Cudahy, 1962). This story points out that the angry man needs to channel his energies more properly for his and society's best interests.

This story has all the makings for a television or theatre movie. There are futuristic paraphernalia(not detailed), time jumps back and forth--some of which include Salvador Dali-type surrealism of opening doors from one space-time and stepping out into another, boy meets girl and both fall in love and save each other, son and father conflict, criminals and their correlates of robbery-theft-murder, a Queen of the King Arthur's court variety, soldier-knights and, even a mortgage foreclosed in a complicated con-type game for the latter part of the 4780's. There are even an"immortal man" and "no-men" in this story.

General Semantics Evaluation.--The Structural Differential may well be applied here with the various "levels" of humanity represented in this story; there are those who are angry inwardly, those suffering from mythopoeic thinking, those who rob-cheat-steal-and-murder as well as people who attempt to use every highest quality of their intellect to check factual data for more proper evaluations about the worlds and circumstances in which they find themselves. Hedrock, the immortal, notes two distinct and

basic levels of humanity when he comments on the empress Innelda and her age of twenty-five: (p 95) "'An age,' said Hedrock grimly, 'which is an in-between stage in the development of the animal man to human man levels.'"

The Weapon Shops Of Isher certainly represents an earth, a solar system and a universe in constant flux. Some individuals and some of their ideas are constantly being modified, if not changed. Even inanimate objects are constantly changing; an example is the empress's gargantuan weapon/building established for the purpose of destroying weapon shops. This building is in a state of now you see it and now you don't in direct opposition to the ill-fated McAllister of the year 1951 who, after a brief encounter with weapon shops people is sent on a pendulum swinging future/past odyssey. It is the immortal man Hedrock--himself in a constant state of impermanence as he traverses time/space--who reminds himself and the reader: (p 108) "'Permanency, of course, could not be guaranteed in a changing world.'"

Another General Semantics system is frequently evident in relation to the immortal Hedrock's personality and discipline; he delays his reactions (puts into effect the General Semantics criteria listed earlier in this paper and thus thinks/symbols before he speaks or acts). Hedrock is the epitome of the human being who wants to check the factual data as much as possible before arriving at decisions; he is the extensional human. (p 163)

"'This was it. For a month Hedrock had delayed his reaction, waiting for new evidence. But now, reading Lucy's document, the

conviction came.'" On the opposite side of a semantic continuum there are those who are guided by too many signal reactions,(not aware of and using the formulations listed earlier in this paper). Such a person is one of the protagonists, Fara Clark, so intensional that he wants the status quo to remain throughout his life. (p 26)

> ..!Think of it--'his voice shivered against the appalling thought--'this fine, old-fashioned community, which we had resolved always to keep exactly as the empress has it in her picture gallery, debauched now, ruined by this...this thing--But we won't have it; that's all there is to it.'

Overall, The Weapon Shops Of Isher presents most vividly our world, our solar system, a universe in constant change. The corporeal and non-corporeal alike are involved in space/time juxtapositions which--even to the eyes of the characters as well as the minds of the readers--is a major message to be derived from this story (this message even transcends the political one which van Vogt took such pains to construct). This is an example of the validity and valuableness of SF to our "real" world. Such stories can truly better prepare us (at least psychologically) for the future.

"'Dear Pen Pal;'" in, Science Fiction Of The 40's, Edited by Frederik Pohl, Martin Harry Greenberg and Joseph Olander, New York, Avon Books, 1978.

Synopsis and General Semantics Evaluation.--This van Vogt short story was first published in 1949 and contains one statement which may clearly come from a mind which takes into account the Structural Differential. The original Skander of the planet Aurigae II states

in one of his letters that "...words cannot really describe an object which has never been seen." The extensionally oriented personality would maintain that this is a proper statement. However, the more intensionally inclinded have intra-and-inter-personal difficulties often because they think mythopoeically; such as intensional person does indeed want to talk about persons, places and/or things which he has never seen and sometimes which do not exist for anyone else either. According to the Structural Differential, the natural order or structure in humanity's universe requires that the "object" level must be experienced/observed prior to the label level. And really, that is what this story is all about.

The first Skander of Aurigae II plans to pull a con-game on his correspondent on earth. Neither character has seen the other. They experience for a period of time what one might suggest as a less than adequate "object level" experience of each other. This leads to a double entendre at the end of the story.

Between the two characters, the first Skander tends to signal react and the earthian character who eventually becomes the second Skander symbol reacts into circumstances more beneficial for himself and for his government on earth.

Skander one receives the dues which many of us would like to see the intensional con-artist reap.

The Mind Cage, New York: Simon & Schuster, 1957.

After the third atomic war on earth the earth is by all outward appearances controlled by the Great Judge. The Great Judge strikes a

level somewhere between Communism and Capitalism. Earthians are so controlled that they turn themselves in for the death sentence, if one is issued against them. Each earthian has a circuit implanted in the shoulder muscles which can produce various levels of pain activated by Control Center.

A member of the Great Judge's elite ruling body, Group Master David Marin, experiences a series of political/military adventures which involve body changes with a scientist given the death sentence.

Group Master Marin's political turmoil leads to the exposition that the long lost Brain--humanity's most highly sophisticated computer which took its programming too seriously stressing the "optimum" from everyone--is in reality ruling the earth; the Great Judge is merely a pawn in the mechanical monster's grasp.

Through Marin's efforts, the Brain's hiding place is found and the computer brought under control.

General Semantics Evaluation.--The protagonist of this story, David Marin, is constantly thinking of various mind/body levels of humankind. There are the "feeling levels of life," then, the conscious and unconscious levels: (p 82) "She was a pawn of the Brain, unconsciously doing that mechanical being's work and consciously just being whatever she normally was." In observing the Pripps--animal-like humans--van Vogt's protagonist thinks "logically" (symbol reacting) about why he is both repelled and fascinated by the creatures: (p 102) "...for this /thinking/ was on the level of the cell, or rather in the energy zone below the molecular band...."

The signal/symbol reactions are evident when, after having sex with a female "enemy", David Marin moves to his (p 130) "thought-level," making "the transition from simple cell-man to complex being...." At the end of the story, Marin attempts to out-cerebrate the Brain; he has two reactions: (pp 176-177) "'First, a return of irritation [signal reacting]. Then he recognized the irritation as an expression of his developing anxiety [symbol reacting when he recognizes this].'"

The epitome of Korzybski's premise that to be one-hundred per cent extensional is to be mad, comes at the end of the story as the Brain is faced with defeat. The Brain accuses Marin of (p 180) '"Typical human emotion thinking.'" The Brain has been so "logical" as to find ordering the murder of thousands of humans over the years to (p 180) "'...be logical-no more, no less.'"

The two protagonists--Marin and scientist Wade Trask--are constantly looking for "logic" and making "logical statements," that is, evaluating as properly as possible those circumstances with which they are faced and subsequently making statements or decisions which seem best for the moment.

The Structural Differential may be applied at various times throughout the story when different levels of human existence are noted. One such example is when David Marin moves through man's most primeval stages to his most sophisticated to date: (p 148)

> And then the sea was gone past him, off out of sight. From the near distance came the sound of the surf, bubbling, a faint mumble of many liquid movements, a roiling and hissing, and...
>
> The sound faded, and was gone.
>
> Marin thought, staggered, I was a sea creature, far back along the evolutionary line. I had a memory from the beginning of life.

Again, (p 149):

> The cycle of light and dark, with its attendant 'emotional' turmoil, repeated many times; and then he had an impression of what it was; life in its most primitive form. Marin felt a private excitement as that awareness touched him. The darkness was night; the brightness, day, sunlight irritating what must in that distant beginning of things have been matter one step removed from inanimateness.

In general. the protagonist speaks/thinks in the presence of the reader, moving from inner to outer space. Inner space predominates in this story--inner space represented with symbol reacting (as described above) and as in the following double entendre symbol reacting (a more proper evaluation of Marin's own feelings but also an explication of the story-line) : (pp 56-57)

> ...But he knew what it was. One of his life lines had been broken off.
>
> Children were a projection into the future. A tragedy of the Great Judge's group world was that nearly 70 per cent of men, having failed at the mating games, were forbidden by law to carry forward the life stream that flowed through them, beyond them, from prehistoric times. For them, it was the end of the line. The great randomness of gene variation was being deliberately cut.

Symbol reacting is further exemplified in the following: (p 29)

> ...There was the body of...himself...in the hidden laboratory. There was the fact that he had to fly to Asia at 2:00PM... And there was the Brain; he must investigate that....

David Marin is the model extensional person throughout the story in that he investigates--as best as circumstances will allow--the factual data. He is low on the mythopoeic scale of intensionalism. In this story, inner space--especially of one human being, David Marin--takes precedence over outer space and technological explanations. No attempt is made to provide detailed explanations relative to the "identity shift" machine, or the sophisticated workings of the Brain. The Great Judge's immortality through "chem-

icals" is simply a couple of brief statements uttered in passing. The circuits implanted in some human brains and all human shoulders are basically stated as existing but not detailed. The most lengthy technological discussion by van Vogt is a long paragraph on a voice-activated vision phone process.

At the end of this story van Vogt has the Brain speaking the Korzybskian philosophy:

> ...But now I have communication most important for human species. Humans be not very good thinking people. All human thinking be made illogical by in-a-frame associations. A human have hate for something, he thinking in-a-frame with hate. A human belong to a grouping of other humans, he thinking only in-a-frame with the grouping. All humans have not never understanding of how their thinking did be have its roots. Accordingly, there be no hope for they. They have future only if I helping....

Van Vogt's personal inner space meanings are contained in this story. In talking about The Mind Cage, van Vogt said:

> ...I guess I put some of me in there whether I liked it or not. In The Mind Cage I consciously took some of these things: my life and dianetics. I was very fond of my sister, so in the story I had my main character apparently married to his sister.[17]

The Mind Cage was van Vogt's first attempt to deal with the subject of violence associated with the "angry man."

> ...You see, my people were always more of the suppressed anger-type; if they / the characters of a story / were confronted by a challenge, they usually said:'Well, if it keeps me alive, I'll do it!' Whereas in The Mind Cage, for the first time, I looked at a different type of man, because I'd seen a different type of man by this time, a man who didn't do that kind of thing, who did not say I will give in, in order to get along with this situation.[18]

Renaissance, New York: Pocket Books, 1979.

Matriarchal slavery is the point of departure in this story. The protagonist--Peter Grayson, a physicist--deals predominantly

with inner space throughout the story.

Earth's male population, upon reaching puberty, must constantly wear "rose-colored glasses" which keeps them subservient to women. But, Grayson's rose-colored glasses mysteriously receive a minute crack in each lens. He repairs the glasses with transparent tape from the manufacturing laboratories of which he is vice-president. The transparent tape contains a property which negates the psycho-physiological effects of the glasses. The rose-colored glasses are one device which an interstellar race had devised for the protection of women when they came to earth sometime before the story and found that all of earth's problems were due to male dominance.

With his broken glasses Grayson sets out on many adventures to discover how males on earth can regain some of their autonomy. Grayson walks through doorways and wakes later in precarious circumstances. Or, there comes a time when, disguised as a woman, Grayson walks from the thirty-fifth floor of a building into a location thousands of miles out from earth. Science and technology are minor accoutrements to this story. There are pellets self-injected under the surface of Grayson's skin to aid him in various difficulties. There are matter-transmitters and invisible rays which receive little or no discussion. They are just there. They are not important to van Vogt in constructing his inner space tale. The importance of the science and technology lies within the minds of the characters of the story. Grayson obtains what he wants at the end of the story but the reader is left wondering if earth is going to be any better off than when Grayson was a slave along with the other males of the species.

General Semantics Evaluation.--The "rose-colored glasses" can be used by van Vogt in this story as a symbol for real-life sociological commentary. (p 40) "...To have gone through life wearing rose-colored glasses--he sighed...and realized he was somehow degraded." Metaphorically speaking, the intensionally oriented person indeed wears rose-colored glasses of his own tint-making, essentially not dealing with factual data outside his or her mind.

Grayson is a man alone in his particular segment of crowded earth until the story begins to unfold. Grayson "thinks" (symbol reacts) his way through his various conundrums in attempting to escape from servitude. (pp 51-52)

> ...He felt an instant outrage rising up in him. Yet, after a long moment, he suppressed the feeling, because--well--because it was only another automatic behavior.
>
> It would be a little difficult, he argued to himself, where behavior was on hundred percent automatic, to disapprove one automatic aspect of it more than any other automatic.

And, again, symbol reacting: (p 108)

> ...He had always believed that, if such a thing as ESP or luck existed, his supply was exactly zero. Which had been one of the reasons why science had been, and was still, such a haven for him. He needed systematic thoughts for the totally missing intuition.

Or, (pp 110-111) "...But, of course, he had already discovered that people were not really aware...."

Grayson is extensional enough to do some Indexing and Dating: (p 115) "...But that merely brought to mind a long-ago, wry observation that time past was not the same as time present...."

Grayson's inner space is made more obvious by his premise that (p 115) "conversation was a time devourer." Grayson confronts different "realities." Meanings are sometimes created

only by the human mind, Grayson decides at one point, no more, no less. There are times when nothing changes but Grayson's "awareness." And too, he knows that occasionally during his travails, "meanings" lie within his "overheated imagination."

Grayson's incessant search for "awareness" and "realities" leads him to a space/time location confronted by a member of another interstellar race called "Orsolites," servants of the "Utts" (the latter control earth). It is the Orsolites who have merged their technology with the Utts' philosophy for the "good" of earthians. When Grayson is finally in the presence of the Utt who is directly responsible for earth, Grayson evaluates the Utt on the following basis: (p 180)

> ...a creature who apparently accepted on the silent level of internal no-thinking that he (it) knew what was best for everybody. And acted accordingly. Far, far better if the Orsolites had bestowed their science and technology upon other intelligent races including mankind. Surely, that was the real road to ultimate understanding of the meaning of all things. Above all, spare us from do-gooders.

Grayson prides himself on his mind, his extensionality, at the end of the story when he has used hypnotic suggestion on the Utt: (p 189) "...considering what, as a man, I could have suggested, I was pretty sensible." Perhaps!

"The Non-Aristotelian Detective," Pendulum, New York:Daw,1978.

In this short story detective lieutenant Morrison consults with a General Semantices on leave from military intelligence. The General Semanticist, Nicer, has advertised in a newspaper that he is looking for unsolved crime cases.

Nicer applies a General Semantics formulation to the information supplied by detective Morrison and comes up with an answer to a five-year old murder case.

General Semantics Evaluation.--Van Vogt's use of General Semantics is obvious in the story, beginning with the title. Korzybski maintained that his philosophy of communicating was non-static, and was not the either-or approach to be found in formal logic's syllogistic and enthymemic reasoning (as represented by Aristotle's era).

The General Semanticist in this story, Nicer, uses the map-territory analogy (intrapersonal orientation of an individual being evaluated in relation to extensional devices) for his work on the case which detective Morrison gave him; i. e., (p 121)

> ...human beings operated on mental maps based on a preconceived emotional rigidity. People became disturbed when the life situation did not fit their mental map.

Detective Morrison's intensional proclivities are balanced against Nicer's extensional symboling; e. g.,

(Morrison, p 116)
> ...And everybody knows that a woman will lie right into your face without blinking an eye if she thinks it's a good cause.

(Nicer, p 120)
> ...Viewed semantically, every situation is different. So tell me the exact case that you have in mind--....

Nicer is also displaying Indexing in the above statment about differences. Morrison's "everybody knows" is a classic example of the Allness attitude and statement made by the more intensionally oriented.

V. CONCLUSION

Since the early 1940's A. E. van Vogt has been influenced by Alfred Korzybski's General Semantics. This has been shown in this paper by: (1) van Vogt's comments relative to his introduction to General Semantics; (2) van Vogt's statements regarding his explicit use of General Semantics formulations in some of his stories and his plans to write a third General Semantics novel; and, (3) an application of select General Semantics criteria to some van Vogt stories.

Van Vogt describes his work as being "science fantasy" emphasizing inner space. The protagonists in van Vogt stories are predominantly involved in mapping the territory of factual data (as they abstract it) through symbol reacting (delaying reactions and analyzing circumstances with which they are faced). This General Semantics extensional approach includes: (1) Indexing (taking differences into consideration), (2) Dating (recognizing existence in constant change), (3) Non-Allness (the attitude of not knowing all that there is to know about a person, place or thing), (4) Multivaluedness (accepting that there are innumerable personal value-systems), (5) Multiordinality (often more than one meaning to a word or idea), and, (6) the Etcetera attitude (there is more to be said or learned about a person,place or thing).

Intensionalism--mythopoeic intrapersonal and interpersonal communicating--is often, but not always, expressed by antagonists concurrently with extensionalism in van Vogt's stories.

An epiphenomenal theme--the "violent or angry male"-- has been interwoven into many of van Vogt's stories. This preoccu-

pation on van Vogt's part in his real life as well as his stories could be worth a study in itself.

Van Vogt's characters often reflect a knowledge of various levels of awareness or existence which can be reflected by Korzybski's Structural Differential--Korzybski's model for an appropriate process of human knowing in universe. It would appear that van Vogt is an author in search of meanings and that he attempts to share his varied explorations with his readers.

Van Vogt's use of General Semantics is appropriate in SF stories which stress change more than any other literary genre.

FOOTNOTES

[1]John W. Campbell, Jr., (ed.), "Introduction," The Astounding Science Fiction Anthology, New York: Simon And Schuster, 1952, p. xiv.

[2]William Sims Bainbridge, "The Analytical Laboratory: 1938-1976," Analog Science Fiction/Science Fact, (January, 1980), pp. 121-134.

[3]September 4, 1974 tape recorded interview between the author of this paper and van Vogt in Hollywood, California.

[4]Roger C. Schlobin, "Preparing For Life's Passages: How Fantasy Literature Can Help," Media & Methods, (November, 1979),p.26.

[5]Brian Ash, (ed.), "Inner Space," The Visual Encyclopedia Of Science Fiction, New York: Harmony Books, 1977, pp. 237-238.

[6]A. E. van Vogt, "Inner Space," The Visual Encyclopedia Of Science Fiction, Op. Cit., p. 237.

[7]Phyllis Scott, "A General Semantics Approach To Reading Literature," ETC., (March, 1976), 93-100.

[8]Gilbert Murray, "Literature As Revelation," The Language Of Wisdom And Folly, Edited by Irving J. Lee, San Francisco: International Society For General Semantics, 1967, p. 84.

[9]H. L. Drake, "A. E. van Vogt--Profiled," Algol: The Magazine Of Science Fiction, (Spring, 1977).

[10]Tape recorded interview, Op. Cit. Also see: H. L. Drake, "A. E. van Vogt Interviewed," General Semantics Bulletin, Nos. 41-42-43, (1977), 145-149.

[11]Ibid.

[12]H. L. Drake, "Science Fiction And General Semantics," A paper delivered at the Science Fiction Colloquy--73, April 19, 1973, William Rainey Harper College, Palatine, Illinois. The paper was also delivered with the title, "General Semantics And Science Fiction In The Speech Communication Classroom," at the Speech Communication Association of America, November, 1973.
This paper published as, "The General Semantics And Science Fiction of Robert Heinlein And A. E. van Vogt," in General Semantics Bulletin, Nos. 41-42-43, (1977), 132-144.

[13]Tape recorded interview, Op. Cit.

[14]Ibid.

[15]Alfred Korzybski, Science And Sanity: An Introduction To Non-Aristotelian Systems And General Semantics, Fourth Edition, Lakeville, Connecticut: The International Non-Aristotelian Library Publishing Company,1958.

[16]The author of this paper has considered General Semantics and Alfred Korzybski in a more substantive and historic approach in his unpublished doctoral dissertation, "Alfred Korzybski And Buckminster Fuller: A Study In Environmental Theories," Southern Illinois University, 1972.